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at which at least three-fourths of the entire Board then in office shall vote in favor of such sale or disposition.

This codicil to Mr. Hoge's will was refused probate by the court of first jurisdiction, but on appeal it was admitted to probate and the Museum is now in possession of Mr. Hoge's generous gift.

R. W. DE F.

A BUDDHA HEAD FROM JAVA

CONSPICUOUS among the masterpieces of Indian art of the classic period (600-850 A.D.) are the sculptures of the great Buddhist temple at Borobodur on the island of Java. Early in the seventh century, Indian colonists emigrated¹ to Java, and there established a prosperous kingdom. Indian art, after many centuries of evolution, during which a thoroughly national style had been originated, was entering at this time upon an era of high perfection. The Indian colonists brought this art to Java, where, flourishing no less brilliantly than in India itself, it continued to preserve largely its Indian character.

The principal monument of this Indo-Javanese art is unquestionably the temple at Borobodur. This celebrated shrine, which has been called the Parthenon of Buddhism and the most magnificent monument of Buddhist art in the whole of Asia, was built approximately between 750 and 800, but its decoration must have extended over a much longer period. In fact, it was not entirely completed at the time, about the tenth century, when Buddhism was superseded as the state religion in Java, as it had been several centuries earlier in India, by orthodox Brahmanism.

The sculptures of Borobodur, which have been remarkably well preserved, include not only statues in the round, but also, and of even greater importance, a series of bas-reliefs representing scenes from the life of Buddha and from the *jatakas* or legends of his previous births. These reliefs, which extend in the aggregate for a length of

nearly three miles, line the five sculptured galleries, or pilgrims' procession paths, surrounding the different stories of the shrine. Iconographically, these sculptures are of the greatest interest to the student of Buddhism; their artistic merit warrants their being classed among the greatest expressions of Asiatic culture.

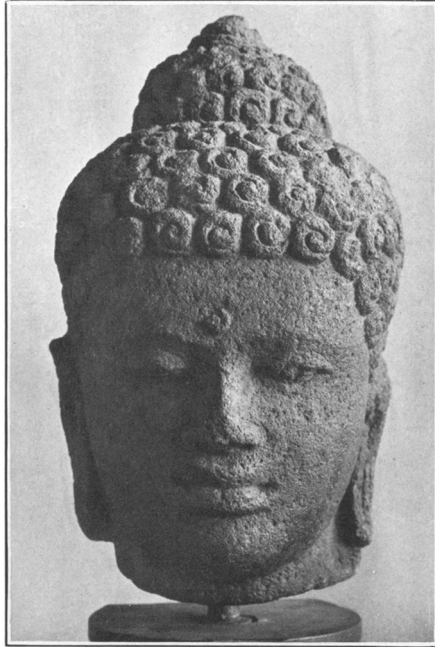
Indo-Javanese art continued to flourish even after the decay of Buddhism as the state religion. The traditions of Buddhist art were carried on by the orthodox Hindus, and, although the sculptured decoration of the Hindu temples at Prambanam, the ancient capital of Java, lack the dignified simplicity and restraint of Borobodur, they represent, nevertheless, a development characterized by many admirable qualities. Indian art in Java was brought to an end by the Mussulman conquests of the fifteenth century.

The Museum has lately purchased a head of Buddha, which comes, in all probability, from the temple at Borobodur. It may be assigned in date, approximately, to the ninth century. The head is somewhat larger than life size, and is carved from black volcanic stone or lava, the material commonly used by Javanese sculptors. It was formerly owned by the well-known collector, M. Alphonse Kann, and was exhibited by him at the Exhibition of Buddhist Art held in 1913 at the Cernuschi Museum, Paris. Since Indian sculpture, particularly of the great period, comes but rarely on the market, the Museum may be congratulated upon the acquisition of so fine an example as this head of Buddha.

Comparison of our new accession with the images of Buddha in the small collection of Gandharan or Graeco-Buddhist sculptures acquired some years ago by the Museum, will prove instructive. Not infrequently it is asserted that we owe the familiar Buddha type to the sculptors of this school; that is, to those Hellenistic sculptors, or rather workmen, whose inferior talents found employ, under the direction of Buddhist monks, in the Indo-Scythian kingdom of Gandhara, on the northwest frontier of India, during the first three centuries of our era. It is probably true that the Gandharan sculp-

¹There had been earlier migrations, but of less importance.

tors were the first to represent the person of Buddha. The Gandharan Buddha is a debased Apollo upon whom the Buddhist monks have grafted the *lakshanas* or marks of divinity attributed to the person of Buddha, such as the short hair, the long arms, the pendent ear lobes, etc. But the type thus created was an incomplete symbol, which might satisfy the devout with a representation of the physical appearance of Buddha, but which failed to express—did not, perhaps, even attempt to express—those qualities of mind and heart in which lay the true greatness of that Prince Siddhartha, who renounced his rank and worldly possessions to seek the “truth that should avail to liberate all men from the bondage of mortality.” The expression of spiritual character, the completion of the symbol, was the achievement, not of foreigners working under the dictation of monks, but of that purely Indian art which succeeded the Graeco-Buddhist school of Gandhara. It is to native Indian genius that we owe the familiar type of Buddha, the Enlightened One, the type which is so superbly illustrated in the recent addition to our collections of Asiatic art.



HEAD OF BUDDHA, VOLCANIC STONE
JAVA, IX CENTURY

EXHIBITION OF CZECHO-SLOVAK ART

ON December 9 were seen in the basement of the Metropolitan Museum, in one of the class rooms, three artists—a painter, an engraver, an etcher—all men of reputation, standing entranced over a white,

embroidered, peasant woman's cap. They passed it from hand to hand as they discussed the originality of its designs, the historic relations of its motifs, and the skill of its workmanship.

The peasant woman's cap was one of the articles shown in the Czecho-Slovak Exhibition, and the three to whom it served as text were representative Bohemian-American artists.

The Metropolitan Museum is not only metropolitan; it is cosmopolitan. It preserves and explicates beginnings in the light of continuings, as well as of declinings. Hence the Czecho-Slovak Exhibition, to which one descends from the more pretentious, but perhaps not more significant exhibitions of the old Egyptians.

Almost 400 Bohemians came on that Sunday afternoon to hear Mr. Vondrous, in English, and Mr. Pavel Sochǎň, in Bohemian, tell of the old Slovak arts, and the long abeyance of their flowering and fruiting, and of the national Renaissance.

Then a representative of the Museum pointed out the duty of immigrant Americans whose heritage is beautiful to foster in their new home art, in its two aspects of appreciation and production, and such skill as they possess, not only, or chiefly, in old applications, but in the incorporation of beauty into all the constructive tasks to which they set their hands.

The Czecho-Slovak Exhibition consisted of embroideries, laces, hand-woven and hand-spun textiles, ribbons, caps, aprons, vests, shirts, bodices, nets, kerchiefs, decorated pottery, glassware, decorated